THE METROPOLITAN MUSEUM OF ART
3 0620 00573849 6

Morgenthau, J.C., & Co., inc., firm, N.Y.

119.8 T21
1939-41

THE METROPOLITAN MUSEUM
OF ART

THE LIBRARY

PRESENTED BY

MORGENTHAU & CO.

99353

Sale No. 437

OBJECTS OF ART

Etchings: Drawings: Japanese Color Prints
Chiefly Composed
of the Well-Rounded Collection
of
ALEXANDER J. SIMMONS
An Illustrated Catalogue

No. 61. Brockhurst

Unreserved Sale
Friday Afternoon, November 14, 1941
at 2 o'clock.

PUBLIC EXHIBITION
SATURDAY, MONDAY, TUESDAY, WEDNESDAY,
THURSDAY, NOVEMBER 8, 10, 11, 12, 13
From 9 to 6 P. M.

WALTER S. SCOTT, *Auctioneer*

J. C. Morgenthau & Co.
1 West 47th Street
New York

Telephone: BRyant 9—6956

CONDITIONS OF SALE

1. All bids to be PER LOT as numbered in the catalogue, unless otherwise mentioned; each sale is a separate and distinct transaction.
2. The highest bidder shall be declared the buyer; in case of disputed bids the lot shall be resold, but the auctioneer will use his judgment as to the good faith of all claims and his decision will be final. He may also reject any fractional or nominal bid calculated to delay or injuriously affect the sale.
3. This sale is unrestricted and without reserve.
4. Buyers shall give their names and addresses and shall make such cash payments on account as may be required, in default of which the lots purchased will be immediately resold.
5. Title passes upon the fall of the *auctioneer's hammer,* and *thereafter the property is at the buyer's risk,* and neither the owner nor the company is responsible for the loss of, or any damage to any article by theft, fire, breakage, however occasioned, or any other cause whatsoever.
6. GOODS BOUGHT SHALL BE REMOVED BEFORE THE CLOSE OF BUSINESS ON THE DAY FOLLOWING THE SALE. If not so removed, they will be held at the risk of the buyer and this company will not be responsible if such goods are lost, stolen, damaged or destroyed. *Deliveries on payment of bill will be made immediately after the sale.*
7. TERMS CASH. If accounts are not paid within one day following the close of the sale, or, in the case of absent buyers, when bills are rendered, the right is reserved to dispose of the goods without notice to the defaulting buyer and all costs of such resale will be charged to the defaulter. This condition is without prejudice to the rights of the owner to enforce the sale contract and collect the amount due without such resale at his option.
8. This company has exercised great care to catalogue each and every lot correctly. We endeavor both in the Catalogue and at the actual time of the sale to point out any error, defect or imperfection but guarantee is not made either by the owner or the company of the correctness of the description, genuineness, authenticity or condition of any lot. *All goods are sold "as is" without recourse and are not subject to return; all books, etc., in groups of two or more offered in one lot sold not subject to return.*
9. Purchases if requested, will be forwarded at the buyer's risk and expense by a reputable concern, *but we are not packers or shippers* and will not be held responsible for the acts or charges of such carriers

Priced copies of this catalogue at $2.00 each after the sale.

The New Gallery of

J. C. MORGENTHAU & CO., INC.

No. 1 WEST 47TH ST., NEW YORK CITY, (3rd Floor)

Telephone BRyant 9-6956 Sale Conducted by Walter S. Scott

Sale No. 437

OBJECTS OF ART

Etchings: Drawings: Japanese Color Prints

Chiefly Composed

of the Well-Rounded Collection

of

ALEXANDER J. SIMMONS

An Illustrated Catalogue

Unreserved Sale

Friday Afternoon, November 14, 1941

at 2 o'clock.

PUBLIC EXHIBITION

SATURDAY, MONDAY, TUESDAY, WEDNESDAY,
THURSDAY, NOVEMBER 8, 10, 11, 12, 13

From 9 to 6 P. M.

WALTER S. SCOTT, *Auctioneer*

J. C. Morgenthau & Co., Inc.
1 West 47th. Street
New York
Telephone: BRyant 9—6956

Digitized by the Internet Archive
in 2015

https://archive.org/details/unset00jcmo_49

PRELIMINARY NOTE

In offering the sale, which includes the choice and well-rounded collection of Mr. Alexander J. Simmons, we would like to call attention that many items are for collectors, all items are for dealers, for lovely gifts and for the home or office.

The sale falls into the following divisions:

Miscellaneous Objects of Art: Lacquer, Wood, etc. Nos. 1- 21

Important Wood Sculptures from Bali: - - - - - - - - 22- 23

Bronzes: Seventeenth and Eighteenth Centuries - - - - 24- 36

Porcelain and Pottery: Mainly Chinese - - - - - - - - 37- 59

Etchings, Color Prints, Drawings and Paintings,
Brockhurst, Myers, Sloan, Whistler, Zorn, etc. - - - 60-110

Japanese Color Prints: Harunobu, Yeisho, Toyokuni - - - 111-131
A Kiyonaga "trial proof," with contemporary coloring
A Shunyei "trial proof," with contemporary coloring
A Sharaku on silver ground: Yeisho on silver ground

Chinese Roll Paintings - - - - - - - - - - - - - - - 132-134

Chinese Color Prints, from the "Ten Bamboo Series," etc. 135-145

Textiles: Chinese and Eastern Embroidery and Tapestries 146-160
Batiks: **The "true Batik, hand-designed and dyed; some from the Sultanate of Solo (the "Java of the Javanese") etc.**

Oriental Rugs, Shiraz Saddle Bags, etc. - - - - - - - - 161-164

Mrs. Edward Turnbull.

No. 43.

CATALOGUE

Objects of Art: Etchings
Japanese Color Prints, Drawings, Paintings
including the
Well-Rounded Collection of
ALEXANDER J. SIMMONS
New York

1 PORTFOLIO: Black cloth, as new.
Flaps and Ties. Size, 25 x 20 in.
Portfolio, gold brocade in a self pattern, narrow flaps; ties.
Size, 21 x 15 in. (2 pcs.)

2 NOTABLE ETCHINGS BY AMERICAN ARTISTS.
10 plates.
Text by Ripley Hitchcock. Folio. N. Y., 1886.
No. 106, Limited edition. 10 plates by K. van Elten, "Old Trinity and Wall Street," by F. M. Gregory; "Old Bridge" (Yale), etc.

3 MIGEON (GASTON—French Oriental collector and expert): "Chefs-d'Oeuvre d'Art Japonais . . . au Musee du Louvre," &c. Plates. 4to, sheets in portfolio. Paris (1905):
Over 1100 articles are listed and pictured from the Louvre and other noted collections, Vever, Migeon, Koechlin, Haviland, Gonse, Gillot, Bing, Freer, et al., illustrating paintings, prints, bronzes, masques, lacquer, sword-guards, netsukes, textiles, arms, porcelain, pottery, etc., the finest examples in existence.

4 NETSUKE: SNUFF BOTTLE: INCENSE BURNER.
Netsuke with seal-base: Wood Kylin, guarding the Sacred Ball.
Snuff Bottle: Coral color stopper and Spoon.
Coral color figure decoration.
Incense Burner: Chinese porcelain. Stand.
Kettle shape: Dragon in coral color. Height, 7 in. (3 pcs.)
Snuff bottle and netsuke illustrated.
(See Plate 1.)

5 TERRA COTTA LAMP (Carthagenian).
WRIST STRING OF 39 ARAB BEADS.
Polished oval wood, pendant. (2 pcs.)

6 ACCESSORIES FOR A JAPANESE LADY:
Folding fan of a Geisha, original brocade cover.
Two pipes, holding a whiff only.
Small bamboo basket, oblong. native cloth lining. (4 pcs.)

The basket more valuable than is immediately apparent. **Signed by Kokuosai** and bought years ago; probably old and is of superlative workmanship; note its perfect condition.

(Illustrated, Plate 4.)

7 PAIR OF DAMASCUS TRAYS. Bronze, Circular.
Each damascened in an individual design in silver and copper, hand-hammered, in cartouches of Arabic characters and Eastern designs. Diameter 12 in. (2)

These are far above average quality.

8 PAIR CIRCULAR TRAYS OF LACQUERED BRONZE.
Signed.
Sentoku with relief designs in silver; gold bronze touches:
"Mt. Fuji, toward which fly three storks."
"Storks feeding in the reeds," by Koichi. Diameter, 9½ inches. (2 pcs.)

Each has exhibition easel, Torii form.

9 LARGE MAJOLICA WALL PLAQUE.
Profile of "Elvira" (or the "Unknown Lady") after Piero della Francesca. Within a classical border (place expertly repaired). Good Bologna mark in magenta. Diameter 17 in.

10 **LONG CIGARETTE HOLDER:** Eastern Object of Art.
Silver, with amber mouthpiece (strengthened by a plain silver band). Note the hexagonal form of the gracefully curved stem, and intricate silver decoration set with a coral-color ornament. **Made in Serbia in the Turkish style, and there called a "Chibook."** Length 10 in.

(Illustrated, Plate 1.)

11 PAIR SERBIAN ORIENTAL COFFEE CUP HOLDERS, with Tray and Spoon accompanying each holder:
All 6 pieces hand made, of silver filigree; the holders in eight graduated panels on a flower form foot; individual trays, flower form, "dentelle" edges, most delicate, lacelike work; individual "demi-tasse" spoons fashioned from small silver coins (Arabic inscription) with filgree handles; two china cups in white and gold to fit holders. (8 pcs.)

(Illustrated, Plate 1.)

Plate 1

54 14 4 59 11 14 59 11 14 59 54
56 59 58 10 4 12
56 59 13

12 PAIR OF AMETHYST CUFF LINKS: Association Pieces. In oval case with jeweler's name, "Wm. Moir, 6th Ave., Cor. 29th."

A note enclosed in the jeweler's case with the cuff links states: **"These stones were in a necklace presented by Gen. Washington to his wife's niece, Miss Fanny Henley (Mrs. Lincoln Lear). She being great-aunt to Mrs. F. Withers who had the stones reset and presented them to Dr. D. Y. Brown, July 2, 1873."**

(Illustrated, Plate 1.)

13 LOCK OF GEORGE WASHINGTON'S HAIR. With the following note: "A Lock of Gen. Washington's hair, cut by the hand of his wife's niece, Francis D. Henley, and given to Dr. Brown by her great-niece.

(signed) A. Withers"

(Illustrated, Plate 1.)

LOCK OF HORACE GREELEY'S HAIR. Autograph "Richmond Pearson Hobson."

A note states that Dr. Brown (see above) was attending physician, and cut the lock immediately after Greeley's death (Thanksgiving Day, Nov. 27, 1872). (3 pcs.)

ORIGINAL AMERICAN INDIAN PHOTOGRAPHS

14 OKLAHOMA INDIAN PHOTOGRAPHS. Mounted; good condition. (22 pcs.)

4 x 10 inches (18).

11 x 10 inches (4).

These photographs were taken by the first Mayor of Blackwell, Oklahoma, two years before the opening of the Cherokee Strip, **more than 50 years ago.** The Indians are outstanding Chiefs, Braves, Women, Boys, Groups, Tepees, etc., of the Sac, Fox, Osage, Pawnee, and Creek Tribes. **Including Sitting Bull, Chief Eagle, the "Mud Lodge," the "Graveyard," etc.** All are in elaborate native dress. The large photograph of "Ten Tribal Chiefs and Three Young Boys" show the finest examples of the race.

(3 Illustrated, Plate 1.)

WOOD AND LACQUER: INTERESTING EXAMPLES

15 LACQUER: TWO SAKE BOWLS: CYLINDRICAL BOX.

Bowl of red lacquer, with Inn, Pine and Fuji across the Bay, signed Kajikawa (the great Inro artist).

Smaller sake bowl, finest Hira-Makiye gold lacquer, with low relief Falcon and Stork combat. (Time-crack.)

Box of Togidashi lacquer, with Bamboo and pine in gold hira-makiye. (3 pcs.)

16 SMALL CARVED JAR AS CINNABAR LACQUER.
Kettle shape, on three legs, high handles and peaked cover; dragon in the waves in fine carving around the body. Height 6 in.

(Illustrated, Plate 4.)

17 PAIR CARVED LACQUER BOXES AS CINNABAR.
All over small "brocade patterns"; the covers in relief with coiled Dragons in waves. 6 x 4 x 3 in. (2 pcs.)

A handsome pair of boxes, in fine condition; the deep and meticulous carving indicating the superiority of these examples. Would make magnificent cigarette boxes.

(Illustrated, Plate 6.)

18 PAIR OF DAMASCUS TABOURETS:
Hexagonal panels of marquetry, and mother-of-pearl inlay, in ornamental rectangles and arabesques; extended hexagonal top, inlaid. Height, 13½ in.; diameter, 9½ in. (2 pcs.)

Solid and beautifully made pieces.

19 LARGER TABOURET, FROM EAST INDIA: The base of octagonal panels with Oriental archway cutting; inlay; the extended top, beveled with inlays of delicate, floral design. Height, 14 in.; diameter, 14 in.

20 KOREAN DECORATED ROUND WOOD COVERED BOX: Hard wood, black (as ebony); with all-over, carved bronze decoration in form of turtles, butterflies, bosses and shaped cartouches. Diameter, 6½ in.

21 CHINESE BOXWOOD FIGURE CARVING: Antique finish. A Lady reclining: leaning her head on her hand, the elbow on a pile of books. She rests on a long cocoanut leaf, which has negligible damage at one of the points. Length 6 in.

Fine Ninteenth Century modelling.

(Illustrated, Plate 4.)

22 IMPORTANT WOOD SCULPTURE FROM BALI.
DANCER: In squatting pose; self stand; the head in strikingly beautiful carving; the swaying, slender body wound with the folds of a narrow sash, one embroidered end flirted by left hand; the right hand manipulating an open fan; she wears the cylindrical earrings and the close native cap of coronet form; the smooth hairdress at the back adorned with a flower pin; the striking profile, poise of head, modeling of the body, and attitude of arms, hands and fingers are the very essence of grace and radiate the "spirit of the dance."

A masterpiece carved from a rich, red-brown native wood. Height, 11 1/2 in.

This and the following said to be two of the finest examples of Balinese wood sculpture.

(Illustrated, Front and Back, Plates 2-3.)

No. 22

No. 22

23 HEAD OF DANCER, BALI:
Native rendering, highly sympathetic and artistic; exquisitely carved, in jewel-like detail; the reposeful features offset by elaborate, ceremonial headdress of feather and floral design; the native coiffure, seen from the back, adorned with one large and three small pins in flower shape. Height, 7¾ in.

Perfect example of the wood carver's art; sculptured in native, red-brown wood.

BRONZES: 17TH TO 18TH CENTURY

24 PAIR CANDLESTICKS: 18th Century, Kyoto. Rare. Two Kylins, masterfully sculptured at open, octagonal bases; closed lotus leaf and scroll modeling on shafts, topped by wide lotus leaves. Height, 14 in.

An Important Pair: See Pl. 77 in Migeon's "Masterpieces of Art" in the Louvre Museum, etc., for illustration of candlestick similarly treated. (Migeon's Masterpieces of Art," etc., is item No. 3, of this Sale.)

(Illustrated, Plate 4.)

25 INCENSE BURNER: 18th Century.
Ancient gold-bronze; kettle shape, on 3 feet; incised cartouches on sides in brocade pattern, with relief of plum trees and birds; flame handles; pierced "rope" design cover, surmounted by a Kylin. Height, 3¾ in.

A similar piece is illustrated in Migeon's "Catalogue of the Louvre," Paris.

(See Plate 76, in No. 3, This Sale)

26 SMALL, TEMPLE WATER POT, COVER AND STAND:
Ancient vessel of lacquered bronze; Signed by Takusai.
Relief carving of "Buddha's Hand" and a basket of young bamboo and cherry bough; dragon handle; key pattern at neck and foot; on 4 bosses. 19th Century. Height, 5 in.

Takusai was famous for his use of "red bronze."

27 INCENSE BURNER AND STAND: 18th Century.
Beautiful little piece of Shibuichi (silver and copper alloy); incised cartouches, containing "Storks in the reeds" in relief; animal head handles; the pierced cover in a lotus motif, with knop, of Kylin, guarding the "Sacred Ball"; base indented in leaf forms; on low feet. Height, 6 in.

28 INCENSE BURNER: **18th Century piece in unusual design, Kettleform, on three paw feet;** the body carved "en haut relief" of an old pine tree and boys who hold blossoming cherry bough and bamboo; the high shoulder handles are beautifully carved as cherry boughs, and the pierced cover is surmounted by a Kylin. Height, 6 in.

29 SEATED BUDDHA (DAIBUTSU) at Kamakura, Bronze. Fine modeling. **Signed by Imasa Seizan.** Stand.
The stand of lacquer inlaid with a delicate landscape, inn and figures "in pearl," the base having brocade designs, and bunches of grapes in "pearl." 18th Century Piece.
Height of the Bronze, 7 inches.
The Stand, 6 x 4 x 2 in. (2 pcs.)

30 VASE: EIGHTEENTH CENTURY.
For flower arrangement; flaring mouth and foot; extraordinary workmanship; globular body entirely in pierced design of dragons, waves, peonies; the base in a lotus motif; design, in relief, at exterior of bottom. Height, 7 in.

31 SEATED BODDHISATVA ON LOTUS THRONE. Stand. Hand-wrought from iron, and once lacquered in gold.
Date, early 1700. Height, 8¾ in.
The "sacred ball of the Soul" is held in left hand, the right has fingers in a mystic pose.

32 ANCIENT SEATED BUDDHA: Self stand and teakwood stand. Clothed in armor, attended by two Buddhistic angels: turtle and dragon in combat at his feet. The face shows the tiny holes for insertion of beard. **Date early 1700.** Height, 8 ins.

33 BUDDHIST TEMPLE BRONZES: Rare 18th Century altar set of 3 pieces.
Candlestick as Sennin standing on rock, with stork which holds "Sacred Ball" in its bill. They support grease-holder of lotus motif. Height, 14 in.
Incense burner, panelled in all-over bas relief carving; upheld by three bearded Sennin, modeled in round; the pierced cover of "rope" design, surmounted by Kylin. Height, 6 in. (See Plate 76, Migeon's "Masterpieces of Art in the Louvre, et al., collections, for like incense burner. Migeon's "Masterpieces of Art," etc., is Item No. 3, of this Sale.)
Vase, with wide mouth, similar carving; stork "en haut relief"; at either side are bearded Sennin, modeled in round. Height, 7 in. (3 pcs.)
(Illustrated, Plate 4.)

34 VASE BY TAKUSAI: STAND: 18th Century;
"Red," Sentoku patina; mountain landscape and figures exquisitely sculptured in bas relief; fine, patterned modeling at neck, shoulder and base; shoulder handles with rings.
Impressed signature of sculptor Takusai. Height, 9 in.
(Illustrated, Plate 4.)

35 VASE: Seal Signature. Sentoku Bronze.

Cylindrical body, in bamboo design; bamboo trees and leaves chased and appliqued in silver, copper and bronze; **moon inlaid in silver; wild geese carved and appliqued, silver and lacquered bronze;** exceptionally fine workmanship; signed. Height, 9 1/2 in.

(Illustrated, Plate 4.)

36 VASE: CHINESE, EIGHTEENTH CENTURY;

Exceptionally fine, pierced, carved stand, harmonizing with vase design; vase modeled as trunk of old cherry tree with branches showing birds and blossoms, in relief; horse and rider, with boy attendant, beautifully modeled in the round, at base. Height 10 in.

(Illustrated, Plate 4.)

PORCELAIN AND POTTERY
Mainly Chinese

37 CHINESE PEAR-SHAPE VASE: 18th Century piece.

Carved teakwood stand and cover.

Ivory paste mottled with grey: Bas relief of the figures of the "18 Lohan," each with attribute, modeled in detailed perfection, on the body; "Imperial Dragon" on the **(cut)** neck. Height, 11½ in.

(Illustrated, Plate 6.)

38 KUTANI-BIZAN BOWL AND STAND: **Signed.**

Bowl superbly decorated, and beautiful color composition; exterior of polished tea-leaf brown; chrysanthemums in gold and ivory; interior with matching design, wide band in rich cherry color; blue centre decoration.

Fine resonance; unusually attractive piece; signed; handsomely carved stand. Diameter, 7 in.

39 BOWL AND STAND: KUTANI. 19th Century.

Colorfully decorated in old cherry, green, aubergine, gold color, etc.

Fine drawing depicting Yoritsune Watching the Flight of the Storks; flower and fruit decoration; **signed.** Diameter, 7 in.

40 INCENSE BURNER: 18TH CENTURY CHINESE. Stand.

Kettle shape in cherry-red and gold; mythical lion head handles with rings; pierced cover. Has magnificent stand. Height, 7 in.

(Illustrated, Plate 4.)

41 INCENSE BURNER: 18TH CENTURY CHINESE WITH KIEN LUNG MARK. Stand.

Chest shape on four legs, panelled cover. Lizard form handles with rings; **all in gilt on a turquoise blue ground, and lined with turquoise blue, the gold said to be applied after firing. Fine carved stand. Height, 7 in.**

(Illustrated, Plate 4.)

Plate 4

42 **CHINESE TEAPOT OF BROWN WARE:** Green bamboo handle and spout; relief on cover of cherry bark and blossom in rose and green; relief of pine, bamboo, etc., on sides in tones of green. Seal signature. Height, 4 in.

43 STANDING FIGURE OF A CHINESE SAGE WITH INK-STONE. Stand. **Possibly the great scholar Lao Tse.**
Robe, fingernails and buckles in celadon glaze, crackled; cap, beard, girdle, etc., in tea-leaf glaze. 19th Century piece. Height, 16 in.

Flawlessly modeled figure, finely glazed, this superb work represents Chinese earthenware and glazed sculpture at its best. Perfect condition.

(Illustrated. See Frontispiece.)

44 OLD "MOON FESTIVAL" SWEETMEAT SET:
Chinese; in original, attractively carved box, 12 x 12 in.; nine individual compartments of white paste porcelain, beautifully decorated with figures and landscapes, in rose, green, gold and aubergine; blue "key" borders; compartments fit together into perfect pattern.

Unusually beautiful set, in perfect condition; ideal for sweetmeats or hors d'oeuvres, in the "Grand Manner." Tau Kwang Period.

45 **TWO POWDER BLUE SHALLOW DISHES:**
Iris and Butterfly: Plum Bough:
Poems and Signatures in gold underglaze.
Signature: 4-character mark in double ring in blue. Chinese, 18th Century. Each has easel exhibition stand. Diameter, 8 in. (2 pcs.)

(Illustrated, Plate 5)

46 SEATED, TEMPLE FIGURE OF POTTERY. Stand.
Holding the sacred Peach; short, pointed beard; robe as finished with embroidered bands; the whole coated with old gold lacquer; 18th Century. Height, 9 in.

Has the aperture at the back for the enclosure of religious relics.

CHINESE SCULPTURES, GLAZED

47 SEATED HERMIT. CHINESE GLAZE. Self Stand.
Flesh in iron-rust glaze; robe, large hat, bag and gourd in ox-blood glaze; a remarkable figure expressing self-denial. (Foot nicely repaired). Chinese, 19th Century. Height, 9 in.

(Illustrated, Plate 5)

48 MANDARIN, STANDING, HOLDING BAMBOO. Stand.
Robe and beard in celadon crackled glaze; cap in tea-leaf glaze. Chinese, 19th Century. Height, 8 in.

Plate 5

45 47 53 55 53 49 45

49 SEATED FIGURE OF A MANDARIN.
Robe in celadon crackled glaze; features, hands and feet in iron rust glaze; self stand. Height, 10 in.

Excellent modeling and color; impressive piece. Chinese, 19th Century.

(Illustrated, Plate 5)

50 CELADON SMALL BOWL AND JAR. Chinese, 19th Century.
Globular bowl of nice modeling;
Kettle incense burner with teakwood cover. (2 pcs.)

Good condition and fine crackle.

51 JAPANESE IMARI BOWL and Stand. 18th Century.
The bowl with floral decoration in rose, dark blue, etc. Diameter, 6 in. Carved stand.

52 PAIR KINKOZAN JAR VASES. Carved stands. Beautifully decorated; alternate figure and landscape in hexagonal panels with gold borders; key patterns in gold and floral bands at base and neck. Height, 12 in.

Signed "Kinkozan," one of the most celebrated makers of Satsuma; and the delicate Wistaria, Plum, Maple and other panels with individual signatures. Unusually fine pair. In the original box. (2 pcs.)

(Illustrated, Plate 6.)

53 **PAIR "WISTARIA" KINKOZAN VASES.** Stands.
Decoration of pendant fronds of Wistaria in blossom, heightened with gold, two girls in beautiful gold brocade robes; key-bands at neck and base in gold on red; signed. Height, 8½ in.

Pieces of the finest quality, beautifully decorated by Kinkozan.

(Illustrated, Plate 5)

54 TWO SMALL PIECES OF FINE SATSUMA. Stands:
Small tea-pot (an early piece) in landscape heightened with gold; the handle as a gnarled old cherry tree which spreads into relief blossom and bud at either side. Incense burner; signed Shozan; figures in a landscape, Mt. Fuji seen across the bay; kettle shape with square shoulder handles; all details in gold and color. (2)

(Illustrated, Plate 1.)

Plate 6

52 17 37 17 52

55 KUTANI TEA SET: **Semi-egg-shell porcelain; teapot and customary five cups** (complete set); **"Sacred Lohan" decoration in the ringing; cherry color, gold and black of the finest Kutani ware;** charming decoration; note expression and attitude of the various figures. (6 pcs.)

(Illustrated, Plate 5)

56 TWO SIAMESE SMALL COVERED JARS: H. 2¾ x 3 in.
Melon panels in green; leaf form gold edges tipped with leaves in red and blue.
Gold with panels of formal flower and leaf alternating with old red bands; interesting terraced cover. (2)

Siamese porcelain is rare.

57 KOREAN CELADON BOWL IN GRAY-GREEN, STAND:
Band and pomegranate clusters in underglaze lighter green; flower designs in circles on the outside, outside heat-marked in one place. Diameter, 7½ in.

An early and important piece, possibly the finest in the collection.

58 TUNISIAN POTTERY.
Three handmade and colorfully decorated pieces, iridescent glaze:

SMALL JAR with handles, in green, brown and rose-gold flambe.

ROUND, CUSHION SHAPE box and cover in coppery-blue glaze.

SWEETMEAT JAR AND COVER, in greens, rougatre and pale blue; nice crackle.

Hard-to-find pieces, each beautifully modeled and signed.

(One Piece Illustrated, Plate 1)

59 FIVE ANCIENT PIECES.
Bronze bust of a Young Siamese Priest, high pointed headdress. Length, 4 in.
Four small pottery 13th C. jars (one panelled in old silvery tea-leaf glaze); another in pale blue (ear handle missing); small jar, giant crackle; running iron-rust glaze with tall neck. (5)

Obtained from Buddhist priest at Anghor Vat, and are presumably archaeological pieces excavated there and of Khmer origin,—may be very rare, and interesting to a museum.

(Illustrated, Plate 1.)

Plate 7

No. 61

ORIGINAL ETCHINGS: ETC.

By Outstanding Artists, Impressions, in Fine Condition

ADOLPHE APPIAN: Distinguished French Etcher

60 RETOUR DE LA PECHE A COLLIOURE.
Painter etching, 1878. Much dry-point work. Framed.
Very fine early proof signed by the artist.
Proofs with Appian's pencilled signature are scarce.

GERALD L. BROCKHURST: b. 1890. A.R.A.; R.E.;
Distinguished Contemporary English Etcher

61 "ALMINA": Painter Etching.
Artist's Signed Proof. Very fine, perfect condition. "Attaining here a soft and velvety richness of quality."
"Through the whole range of original etching from past to present times, you may look in vain for an exponent of the art quite comparable with Gerald L. Brockhurst . . ."
"But what shall we say of this wonderful **Almina**,
'Cold eyelids that hide like a jewel
Hard eyes that grow soft for an hour,—'"
Swinburne's lines flash through our memory as we look at her, beautiful and passionate, yet, as she holds our gaze, a wholly different expressive phrase suggests itself. Who shall say she is not a fount of sympathy, while she regards men and women by the light of a tolerant judgment? Brockhurst loves to implicate problems of feminine psychology in his etchings, and to exercise every nuance of his art and his craftsmanship in giving it actuality. With what beautiful ease Almina wears her wraps, and how naturally they enfold her form! the etching is its plastic suggestion:"—**M. C. Salaman.**
Brockhurst not a prolific etcher, reputed to make only a few yearly. **(Illustrated, Plate 7.)**

PAUL BROWN: Contemporary American Artist

62 "MEADOWBROOK HUNT." (Four over the Wall). Painter etching. **Artist's Signed Proof.** (1929).

Brown specializes in depicting horses, and is well known for this.

SAMUEL CAHAN
Contemporary American Artist

63 A STUDENT OF THE TALMUD. Original etching. **Artist's signed proof on Japan paper.**

WARREN DAVIS
American Artist, Now Deceased

64 "FLIGHT OF THE SYLPHS." Painter etching. **Artist's signed proof, edition limited to 100 impressions.**

A group of these lovely elemental nude creatures; these "spirits of the air" as they are called by the Greeks, ascending in a graceful whirl.

KERR EBY: American (Contemporary). B. 1889

65 "ARTILLERY TRAIN." Painter etching, done in 1919. **Artist's Signed Proof.**

Well known American etcher. Served in A.E.F., 1918, and made series of World War etchings.

W. EPLINIUS
Contemporary Etcher

66 SPANISH FISHER BOATS HOMING. Painter etching. **Artist's signed proof: printed in brown, limited to 100 impressions.**

MARIANO FORTUNY: 1838-1874
Spanish-French Artist

67 "TIREUSE DE CARTES" (Fortune-Teller). Painter Etching. Men and women at a table: etching and drypoint. Etched signature on the plate "Roma 1867."

Born in Spain, studied in Italy, worked in France: Very famous, his work in the Prado, etc.

ARTHUR GRUNENBERG
Contemporary German Etcher

68 SET: TEN RUSSIAN BALLET ETCHINGS "Carneval". **Limited issues, signed proofs, touched with (printed) color.** (10)

The series includes Pavlowa as a butterfly; Nijinsky, Fokina, Karsavina, etc. Collector's condition, with mats and original portfolio cover, **and index.**

69 SET OF TEN SIMILAR: RUSSIAN BALLET "Phoenix."
Limited issues, signed proofs, touched with (printed) color. Collector's condition. By Grunenberg.
These same great artists in "Scheherazade," "Cleopatra," "Carneval," etc. (10)

ROCKWELL KENT
Contemporary American Artist

70 LITHOGRAPH. "The Welcoming Gesture."
Young woman, classic lines, beckoning.
Original lithograph. Signed proof.

KATTE KOLLWITZ
Contemporary German Artist Distinguished For Her Work With the "Common People"

71 LITHOGRAPH: Artist's signed proof.
"REACHING FOR HIS MOTHER" (Group with Grandmother). Folio.

72 LITHOGRAPH:
"Happiness" (Baby and Mother). Folio.
Artist's signed proof.
See 'Art Digest' Oct. 1, for an important criticism of her work.

Katte Kollwitz, now an old woman in Germany, one of the greatest of women artists. Her subjects nearly always depicted sympathetically the burdens of the common people (usually working people)—therefore in the bad graces of the present regime. She did etching and lithographing, original drawings, etc.

E. H. LACEY: British Artist
Purchased by Mr. Simmons in Scotland, 1927

73 "THE OLD ACTOR." Painter Etching.
Artist's Signed Proof, etched signature on the plate also.

Effective treatment in the etched line border accentuating the gay pathos of the expression.

W. LEE-HANKEY: English B. 1869

74 PAINTER ETCHING.
Marie Helen.
Artist's Signed Proof. Much drypoint work.

Martin Hardie writes: "I claim for Lee-Hankey's work that it compels attention, that it rises far above the ordinary level . . . (he is) a painter etcher in the truest sense."

75 PAINTER ETCHING.
Woman in Meditation.
Artist's Signed Proof. Much drypoint work.

C. M. LILIEN
European Artist, Now Deceased

76 "SAULUS." Painter etching.
Drypoint printed in brown. **Artist's Signed Proof.**
A masterly study: Lilien's work excellent and scarce.

CHARLES LOCKE

77 "A LA CARTE." Original lithograph.
Signed proof. A Frenchman eating soup, holding the card "Vins".

ALEXANDRE LUNOIS
French Artist, Now Deceased

78 "PENOMBRE" (Penumbra, i.e., almost a shadow).
A woman, bare arms and shoulders, seated leaning on the back of an arm-chair—everything except her poised head and arms, in shadowy brown.
Signed Proof; on thin China paper.
(Illustrated, Page 23.)

J. F. MILLET
Distinguished French Artist

79 LA COUSEUSE. (Woman sewing). Painter etching.
Well known example by this artist.

No. 80. Myers.

JEROME MYERS
Contemporary American Etcher

80 THE LEMON VENDER. **Painter etching.**
Artist's signed proof, with his monogram seal as well.
Much dry-point work: a scene on the lower East Side.
In the Spring of this year, the Whitney Museum gave a memorial showing of Myers' work.

ERNST OPPLER
Contemporary Etcher

81 THE BALLET DANCER IN A PIROUETTE.
Painter etching. Artist's signed proof, only 100 issued.
Two landscape etchings by Thiele, signed proofs, and another, by R. Lux unsigned. (4)

GEORGE A. PICKEN and FRANK RENNIE
Contemporary American Etchers

82 NEAR THE MEUSE: 1917.
Artist's signed proof with title (Picken).
FRASCATI—Sidewalk Cafe.
Artist's signed proof No. 11, printed in sepia (Rennie). (2 pcs.)

RAPHAEL SCHWARTZ
Contemporary Polish-French Artist

83 "DESIR." Painter etching.
Artist's Signed Proof. No. 4 of an edition limited to 15 impressions.
An amazing control of the single line used in the exquisitely modeled body.

JOSEPH SIMPSON
Contemporary British Artist

84 "THE BOHEMIAN."
Painter Etching: Artist's Signed Proof, limited to 50 impressions.
A striking portrait. (Man seen at three-quarter length wrapped in a cloak). The subject is probably Robert Louis Stevenson, who wrote "The Bohemians."
(Illustrated, Page 23.)

JOHN SLOAN
Contemporary American: His Etchings in Demand

85 "EASTER EVE." 1926. Painter etching.
Limited to 100 issued, signed proof.
The Arch at Washington Square in a pouring rain, with three shop girls, their arms full of Easter Lilies. **A characteristic New York scene for which Sloan is noted.**
(Illustrated, Page 23.)

F. SMUTZER
Contemporary Viennese Etcher
Foremost Artist in the Academy of Design, Vienna

86 NONNE. (Head of a nun). Painter etching.
Artist's Signed Proof. Three-quarter view, throat and head in bandeau.
Sensitive rendering of a lovely face.

F. SMUTZER: Continued

87 **KAMT I.** (Man, half length). **Painter etching.** 4to.
Artist's signed proof. Man wearing a cap; wrapped in a cloak.
Fine Eample. Much drypoint work.

88 VILLAGE BARBER SHOP: Twilight.
FEEDING DUCKS.
Two painter etchings. **Much drypoint work.**
Artist's signed proofs. (2)

89 JEALOUSY: Inn kitchen with men and women. Holland.
FISHING BOAT HARBOR: Waseltag.
Both are artist's signed proofs. (2 pcs)

90 THREE ETCHINGS BY SCHMUTZER:
Woman with spinning wheel, Holland.
On the Dyke, Holland. Landscape by Brunner.
The Kiss. **All are artist's signed proofs.** (4pcs)

THEOPHILE STEINLEN

Born in Switzerland. Worked Mostly in France. Now Deceased

91 "UN VIEUX DE LA VIEILLE" (an old-timer of the Old Guard).
Original lithograph, signed on the plate "Steinlen, 1915."
The subject is a typical French veteran who has learned the ropes.

HERMANN STRUCK

92 "LESENDER JUDE" (Jew Reading).
Original lithograph: **Artist's signed proof, with title;**
No. 25 of Edition limited to 50 impressions.

UNGER: THIELE: AND FRITZ

Contemporary European Etchers

93 APPROACHING STORM. By Georg Fritz.
NOONDAY REST (Cart and Horses). By W. Unger.
SOMMERTAG (Summer Day). By H. Thiele.
All three are artist's signed proofs. (3 pcs.)

L. URY,

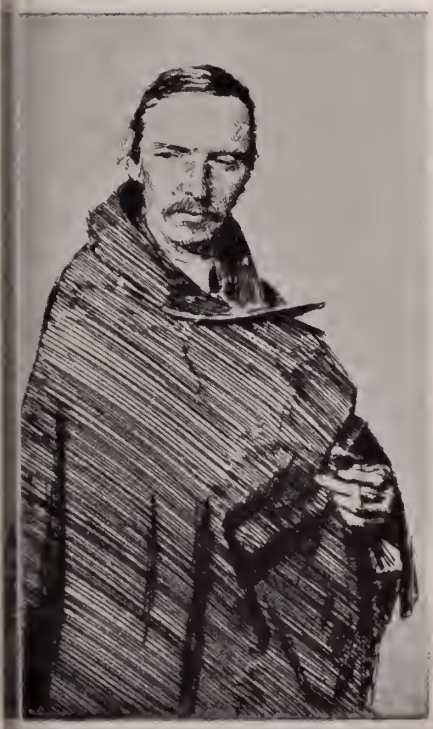
Contemporary German Etcher

94 HARKENDE FRAU (Peasant woman raking):
Artist's signed proof. Painter etching No. 4 of 100 issued.

95 FRAU AM WASSER. Peasant woman dipping water from a stream. **Signed proof, only 100 isued. By L. Ury.**
PEASANT WITH WHEELBARROW.
Artist's signed proof by Julius C. Turner. (2)

No. 78. Lunois.

No. 109. Jules Worms.



Portrait of R. L. Stevenson
No. 84. Simpson.

No. 85. Sloan.

H. GORDON WARLOW
Contemporary British Artist

96 "ST. GALIEN'S, TOURS." Painter Etching.
Artist's Signed proof, limited to 60 impressions.

The many figures in the foreground dwarfed by the majestic height of the Cathedral rising in twin towers. Built by Henry V. of England.

J. A. McNEILL WHISTLER: American, 1834-1903

97 "LA MERE GERARD": (Kennedy No. 11)
Painter etching; fourth state. Signed on the etching.
Impression printed by Delatre on brown laid paper.

Now quite scarce.

ANDERS ZORN: Sweden, 1860-1920

98 "THE OLD SOLDIER." Asplund No. 245.
Painter etching: Third State.
Signed artist's proof, 1918.

One of the fine bust portraits of men done by Zorn.

---

99 THREE PAINTER ETCHINGS BY FERDINAND K. OPEL:
"Fiegenhirtin" (Goat Pasture), woman and goat.
"Kuhhirt" (Woman and cow).
"Einsamme Statte" (A lonely place).
Signed proof in two tones, on India paper laid into plate paper. (3)

100 FOUR ETCHINGS: All artist's signed proofs.
"Grand Canal," Venice; Old Palace, Venice, by Brunner.
Two landscapes in the modern manner by Franz Abouy. (4)

101 THREE ETCHINGS: All artist's signed proofs.
Street, Teneriffe, No. 16 of 100 issued by Otto Quante.
"Beginning to Rain," "Dreams," both by Brunner. (3)

102 THREE ETCHINGS: All artist's signed proofs.
"A Well, Foggia," in brown tints, by W. Unger.
"Tiger Drinking," by Willi Kuhnert.
"Soldiers Bathing," by Otto Quante. (3)

PAINTINGS AND DRAWINGS

PAUL BROWN,
Contemporary American Artist

103 "THOROUGHBRED" (Head of a horse).
Crayon Drawing touched with color and white.
Signed; 1930.

JONAS,
Contemporary French artist

104 STUDY OF A FRENCH POILU WITH PACKS.
Crayon and color wash. Signed. (1914-1918)
Suggests a French soldier going home on leave.

ALPHONSE LALAUZE: French contemporary

105 STUDY IN GOUACHE: "Poilu, 1916."
Three-quarter length, seated, profile view.
Signed and dated, 1916.
Fine study of a French soldier speaking with much earnestness. **(Although Mr. Simmons suggests that he is only warming his hands at an unseen fire).**

BERNARD LAMOTTE
Contemporary French Realist

106 "PUNAIA": Native girls (two) resting. French West-Indians.
Boldly done in provocative greens, yellows, deep blue and white drapery, high lights on the thick blue-black hair, and the dark flesh highlighted with touches and slashes of red.
Painting, on paper; signed and with title. 16 x 13 in.

PONTOY
Contemporary French Artist

107 TWO STUDIES IN GOUACHE.
Both signed and with titles written by the artist.
"Souks de Fez" (Morocco): (a Bazaar).
"Bab el Dekakane" (Approach to City Walls and Gate).
Framed. (2 pcs.)

108 SIGNED DRAWING: Signature rubbed.
"La Veille Bedouine," Tunis, 1927.
Color Drawing in crayon of an Old Arab Woman: bust length.

JULES WORMS: French, 1832-1881

109 "CARMEN."
Watercolor, signed. From the famous collection of Charles Senff.
A Young Spanish girl, holding a cigarette; is garbed in deep blue and silver, a rose-colored cape; flower in her hair.
(Illustrated, Page 23.)

110 TURKISH MINIATURE PAINTING. 18th Century.
Seated, Turbanned Saint with halo, holding a sword, 5 x 3½ inches, within a 12-inch illuminated border exquisitely developed with Lotus in gold and color, border of character cartouches.
From the Havemeyer Collection.

HIROSHIGE

One of the great Print Artists

111 **OHASHI: Rain on the great Bridge.**
From the Series "The Hundred Views of Yedo."
Of supreme importance. **In collector's condition, with margins.**

112 **EVENING SNOW AT MT. HIRA: From "Omi Hakkei."**
("8 Views of Lake Biwa")
Has always been considered as one of the most powerful and stupendous compositions of the artist. The icy blue of Lake Biwa, and the few travellers struggling against wind and snow picture the extreme cold in these high mountain ranges. (Has been folded.)

HOKUSAI: 1760-1840
One of the Great Artists of the 18th Century

113 **RED FUJI IN FINE WEATHER. SUNRISE.**
From the Series "The 36 Views of Fuji."
A Famous print in collector's condition.

The mountain in blue outline, the procession of light clouds across the blue; the gradation of the rosy light of the (unseen) rising sun toned into the green of forest and shadowy morning light on the slope of the majestic mountain go into the formation of **a superb and famous print.**

(Illustrated)

"BLUE PRINTS": RARE PRINTS IN TONES OF BLUE

114 KEISAI YEISEN: 1790-1848.
A Courtesan with her two little Kamuro in a flower parade celebrating the Chrysanthemum.

The whole in beautiful tones of blue, and a rare example of Yeisen in blue. In excellent condition.

115 **KUNIYASU**: 1794-1832.
A Tayu (of the highest class) Ichibana of the Daimonji, **the House of the Blue Saxifrage,** Walking at Twilight.

In lovely tones of blue, with charming touches of rose color at shoulder and throat; the deep blue band signifying the half-light at dusk; graceful composition; excellent condition. Kuniyasu prints are scarce, and are especially rare in "blue."

BUNCHO: 1765-1785

116 HOSOYE, or panel:

A Courtesan seated near her doorway reading, interrupted by her Kamuro, who brings her a handful of flowers.

A beautiful example in collector's condition.
(Illustrated)

GEKKO and TOSHIKATA

Contemporary Color Artists

117 LADY SHIDZUKA DANCING. By Gekko.

She wears light brown over white and carries a fan of dark blue; the end of a pale blue sash floats at the back.

LADY WRITING A LETTER. By Toshikata.

"The First Voice of Spring."

A balcony scene: Autumn. The stooping lady wears soft purple over (oxydized rose color). (2 pcs.)

The latter is a print from the series "36 Beautiful Women." Both in fine condition and full margins.

TORII GENJIN
Modern Color Print Artist

118 THE HOT BATH. Date about 1933.
Nude girl seated on the edge of a square blue pool, her back to the spectator. Golden brown background. She holds a blue towel at her breast; a blue screen, and a few gay pins in her thick black hair the only color. Light cedar wood mat.

Scarce example of the nude, **by a modern and increasingly popular artist. Shows influence of Goyo.**

HARUNOBU: 1730-1770

119 **A YOUTHFUL MESSENGER.** Spring on the engowa.
A Courtesan in rose-color seated on an apple-green bench is handed a letter by a young kamuro. The soft colors of the brocades enhanced by the use of rich black.

In collector's condition and color.

(Illustrated)

120 "WALKING THE DOG." Country landscape. By Harunobu.
Two girls with a small black dog, walking by a stream, grey sky and farm-house far distant.

Square form: in fine condition.

LACQUER PRINT: 1715-1730

121 KIYOMASU II. Hosoye, or panel.
Sano Genzayemon, and a companion, burning a letter in a large yellow brazier, **which is powdered with gold.** Applied lacquer and soft coloring. Left border restored.

TORII KIYONAGA: 1752-1815
Trial Proof with contemporary coloring

122 DRAMATIC SCENE FROM THE JORURI "Ominaeshi Sugata No Hatsuaki," played at Nakamuraza in the autumn of 1788.

"Sawamura Sojuro III, as the ghost of Takao, stands talking to Matsumoto Koshiro IV, as Ukita Sakingo, Takao's lover. The latter is looking at the ghost, holding up an unrolled **kakemono** in which her portrait is depicted in order to show his devotion to her even after her death. The left foot of Koshiro is bent in a sitting position while the right knee is raised. Sojuro is dressed in a medium pink kimono, white **uchikake,** and red brocaded obi, all of which bear maple leaf designs. Koshiro is clad in a green kimono with a tendril pattern and a pale pink haori with purple collar and cuffs. The scene is in a garden. A maple tree with green

leaves on the right. The front of the dais is covered with a bamboo fence. The chanters, Tomimoto Itsuki-dayu and Tomimoto Awa-tayu, dressed in pale blue kimonos, black **kami**, and green and white striped **hakama**, and the accompanist, Sasaki Ichishiro, in a pale blue kimono and black haori, are seated on the dais." (Hirano, No. 860)

A "trial proof" taken from the key-block, and colored in contemporary water color painting, attributed to Kiyonaga himself. THESE FIRST PROOFS ARE AMONG THE RAREST ITEMS OF THE ART. Vegetable colors were used in light lapis lazuli, pale rose and lemon yellow; the brush-strokes sure, the execution (particularly the design of the robe of the standquaity. Compare and note variation in coloring on the trial proof offered here.

THE VEVER SALE, Paris (about 1920, the only record found) described a similar example, stated by Hayashi to have been colored by the hand of Kiyonaga.

(Illustrated, Page 30)

123 DIPTYCH BY KIYONAGA: "Courtesans Cherry-Viewing." Utahime of the House of Matsuba, and her equally lovely companion, Senzan of the House of Choji, with attendants and children in a cherry orchard.

Kiyonaga was supreme in Ukiyoye, especially in outdoor scenes, influencing all his contemporaries.

No. 124.

KATSUKAWA SHUNYEI: 1768-1819

One of the Most Prominent Figures in the World of Prints

A rare "key-block" also in contemporary coloring

124 SAWAMURA SOJURO III. In a Black robe, Hosoye, or Panel. He stands facing left, holding a rose-colored sake cup in his left hand, his deep black robe tied with a narrow belt of rose color. Masterly composition and in excellent condition.

Shunyei was the best known of Shunsho's pupils, and did much to preserve the school; developing a style of his own, he became extremely popular towards the end of the 18th Century. A "trial-proof" taken from the key block, in contemporary color painting, presumably by Shunyei himself, is as rare an item for the collector as Mr. Simmons' fine Kiyonaga. (See No. 123.)

No. 125

No. 126

SHARAKU: 1790-1795

125 **LARGE HEAD ON A DARK SILVERY MICA GROUND.**
Henderson & Ledoux. No. 14.
Iwai Hanshiro IV (a famous actor of women's parts) as the wife of Date no Yosaku (Chushingura), holding an amulet bag.

"A dark mica background was used for the series of large heads of actors, published in or before 1794, by which the artist made his reputation."—**Binyon.**

One of the carefully printed impressions (as noted in the above work on Sharaku) in which the hair shows through the translucent yellow comb "as it should do."

(Illustrated)

SHUNCHO: 1772-1800

126 A YOUNG GIRL UNDER A PINE. Square form.
Aubergine and rose and the soft golden tone of the old pine: slight oxydization of the background enhances the delicate coloring.
Slightly trimmed to left.

Shuncho, chiefly known by his actor hosoye is rarely found in so fine a print of square form.

(Illustrated)

TOYOKUNI I: 1769-1825

127 SPLENDID FIGURE OF MATSUMOTO YONESABURO AS A COURTESAN.
Wearing trailing rose and green brocades, tied with velvety black and waving a Court Fan of rose and green; graceful composition, and soft, mellowed colors.

A very fine print in fine condition.

UTAMARO: 1754-1806

128 BEAUTY IN BLACK:
Courtesan of the Shinowara seated with a book. Background delicate lavender, indicating rain outdoors. Her robe of rich, deep black tied with grey. Beautiful composition and colors, somewhat time-softened.

129 SEATED COURTESAN IN ROSE AND LAVENDER. Holding a Letter and Writing Brush.
The Line and Quality show this great artist in one of his finest examples. The color beautiful, some thinned places very carefully strengthened.

No. 130

YEISHO: 1785-1800

130 **ASUGANO OF SAYA:** One of a set of "Rival Beauties of the Yoshiwara."
AFTER THE BATH: Silver-mica ground.
A Beauty, seen at half length in a starry robe of white, dull blue, wiping her shoulder. The only color is in her lips and a knot of red ribbon in her hair.
One of the large heads so rarely found in fine condition. A Collector's print on a dark silver mica ground—that rare and much to be desired state.
(Illustrated)

131 ALAUX (JEAN PAUL). "Visions Japonaises," 1914.
Seven plates in color (should be 12).
Folio, original cover, preface by Gounod. (7)

CHINESE ROLL PAINTINGS

132 "TWO GIRLS ON THE GARDEN PATH"; Bridge and pine; painted on native gauze in soft green with touches of Chinese red; mounted on brocade.

133 "A LADY OF A NOBLE FAMILY"; **signed**; on paper; wearing a honey-colored gown, borders of deep blue; tassels, touched with red; pearl ornament in her dark hair. In original box.

134 "BUTTERFLIES"; painting on silk; **signed**; a Lady in patterned brocade of soft blue on ivory, with a knotted narrow sash of deep red velvet, watches two butterflies; mounted on fine old ivory brocade in cloud forms. Roller tips of cinnabar lacquer, such detail showing the painting to be considered a fine example.

In original box.

CHINESE PRINTS

Chinese prints antedate Japanese prints, and are scarce. They are to be found mainly in a few museums. The rare, small group here offered are among the finest examples of the Chinese wood-block print, and are distinguished by their great delicacy and classic artistry. The prints of the "Ten Bamboo" Series, after paintings by eminent Chinese artists, were held as models of the finest Chinese art.

135 "BAMBOO"; after painting by Wu Shi Huan (Ming); printed in two colors, green and tan (stems); from the "Ten Bamboo" Series, printed in 18th Century.

136 "IRIS IN A LIGHT BREEZE"; after painting by Lu Pao Shen (Ming); from "Ten Bamboo" Series; printed in 1790.

137 "BAMBOO IN RAIN"; after painting by Cheng Hsien (Ming); from "Ten Bamboo" Series, printed in 1790.

(Illustrated, Page 36)

138 "BLUE BIRD ON A PLUM BOUGH"; after a painting by Ya Un (Ming); from "Ten Bamboo" Series, printed in 1689.

Note the "fuzz" on the paper as in No. 142.

(Illustrated, Page 36)

139 "BAMBOO AND PLUM"; after painting by Shen Tsu-te (Ming); from "Ten Bamboo" Series, printed in 1682.

(Illustrated, Page 37)

No. 137

No. 138

140 "BAMBOO IN MOONLIGHT"; after painting by Wei Kao (Ming); from "Ten Bamboo" Series; printed in 18th Century.
Grey and light grey, the moon shadowed in blue.
(Illustrated, Page 37)

141 "PLUM BOUGH BURSTING INTO BLOOM"; after painting by Ni Ying (Ming); printed in 18th Century.

No. 139

No. 140

142 BLOSSOMS AND FLOWERS. Rose and green Bough of the blossoming Plum and a Spray of Japonica—a round design is indicated by broken line in green circle.

After Chen Hsi, a painter of the Ming Period, 1368-1644. Note the comparatively pronounced "fuzz" in the paper, showing it to be of early make.

143 BAMBOO: PRINTED IN ROSE AND BLACK. Delicate and exquisite design. Printed in 17th Century. Chinese prints of the 17th Century in color are exceedingly rare. Framed.

This Chinese print has been on exhibition at the Newark Museum.

The following four prints in black-and-white; printed in 1703; note similarity of lines to etching.

144 TRAVELLERS NEAR A MOUNTAIN STREAM. HUNTERS WITH FALCON, AND WILD GEESE. (2 prints)

By Huang Fung Chih, 17th Century artist. These examples printed in 1703.

145 "WISEMAN AND ATTENDANT IN THE MOUNTAINS." From a painting by Ma Lin (Sung period), by Huang. Fung Chih (17th Century). printed in 1703.

"BALCONY OVER A LOTUS POOL," seated man listening to song of the Cuckoo. (2 prints)

TEXTILES

146 THREE CHINESE EMBROIDERED PANELS: 20, 22 and 24 inches by 10 inches. Blue. and gilt metal thread designs, with Birds of Paradise, Wild Geese, etc. (3)

147 CHINESE EMBROIDERED SILK WALL PANEL. 32 x 14 in. Imperial Yellow, the lower half thickly embroidered in exquisite precision with Peacocks, Mandarin Ducks, etc., small Birds and Butterflies in masses of Lotus, Plum, roses, etc. Deep blue embroidered borders alternating with plain black satin.

148 MACEDONIAN EMBRBOIDERED APRON. Fine and rare example. L., 29 in.; width at bottom, 18 in., narrowing to the 12-in. top. A very decorative wall panel.
Fine crimson wool embroidered in panel with dentelle edges in heavy gilt and silvered metal thread, the border for three inches at the bottom in solid work.
Lined with native cloth.

(Illustrated, Plate 4.)

149 KASHMIRI EMBROIDERED SILK SQUARE AND PANEL. Both hemstitched edges, the square with wide border of Dragons and "Sacred Ball" Motif in aubergine and pale blue; the panel with fruit and flower bands separating a band of coiled dragons. all in tones of peacock green with coral touches. Note iridescence of embroidery thread. Square, 30 x 30; Panel, 39 x 18. (2)

150 SCARF OF CRIMSON FIGURED SILK FROM BALI, with wide borders of gold thread and embroidery. 2 yds. x 31 in.

151 BOKHARA EMBROIDERED PANEL, studded with mirrors. Width, 19 in.; length, 2¾ yds. Hand woven.
Red native cloth, with bands of silk embroidery in red, green and ivory; the centre of pyramid designs in green silk embroidery; the whole studded with mirrors, 1 inch and smaller; the ends with bead and short tassel fringe; obverse and reverse the same.
Note drawn or punch work across many places on panel.

BATIKS FROM JAVA

All Batiks are hand-designed and hand-dyed.

Obverse and reverse are the same.

The batiks are designed and dyed by hand. This makes them "true" batiks, as distinguished from those made by machine or partly by "chop".

The large ones are sarong size. The small ones are wrapped as turbans, except the black square with the grotesque Waygang figures.

The two large blue ones come from Sultanate of Solo (the "Java of the Javanese"); likewise the slendang, which is a scarf wrapped about body and shoulders; and the small batik with diagonal rows of blue and other circles, etc.

The slendang is only part batik—the white spots not subjected to wax process but produced by thread sewn in and removed after cloth has been dyed.

152 **SARONG: From the Sultanate of Solo**
Dark blue or black ground with all-over small designs. **Width, 3 ft. 6 in.; length, 2¾ yds.**

153 **SARONG:** Midnight-blue ground, similar.
Butterflies interspersed with large birds, wreaths, etc., in brown with ivory. Width, 3 ft. 6 in.; length, 2¾ yds.

154 BATIK WITH WAYGANG OR "SHADOW" FIGURES.
Black ground with seven of the "silhouette shadow figures" used in their puppet dances, bodies in ivory veined in brown, their scant clothing in designs of brown and ivory; borders as Mountain paths. 40 x 42 in.
Native weave and dye of amazing perfection and skill.

155 **SARONG:**
All over blue and brown; mysterious native designs, with clever touches in ivory relief. Width, 3 ft., 6 in., Length, 2¾ yds.

156 **SARONG:**
Diamonded in tones of brown and ivory. Bold design. Width, 3 ft., 6 in., Length, 2¾ yds.

157 **BATIK SQUARE:**
Cloudy centre design, surrounded with slanting alternating stripes of biscuit color and black design; with blue kite-forms, narrow outer border. 42 in. square.

SLENDANG OR LONG SCARF:
Dotted on a fine plum color; graduated wide band of cream color in centre, scalloped edges; fern-like borders all around. Width, 21 in., Length, 2 2/3 yds. (2 pcs.)

---

158 SMALL BEDOUIN TAPESTRY: **Finely woven.**
Irregular diamond design in fine midnight blue, orange and red; wide border. 2 ft., 10 in. x 3 ft., 1 in.

159 LARGE ALGERIAN TAPESTRY:
Block and stripe design in an interesting native pattern as if quilted; predominating tone dark red with blue, black and deeper red stripes alternating.
4 ft., 3 in. x 4 ft., 9 in.

160 LARGE BEDOUIN TAPESTRY:
Predominating tone red; with black, grey, green ivory, etc. Woven in large squares in individual designs. Fringed.
4 ft., 8 in. x 5 ft., 6 in.
A fine weave rarely offered; obverse and reverse the same in skillful weaving.

161 **ORIENTAL RUG:** Semi-antique. Fine condition.
Daghestan Prayer Rug. 4 ft., 8 in. x 3 ft., 3 in. 19th Century.
A trellis design in red and blue spreads over the cream field enclosing small flowering shrubs in soft shades of red, ivory, terra cotta, yellow, blues, tans, and pale green. The blue prayer niche is figured with geometric motives and edged in the familiar saw-tooth design. The cream spandrels contain small devices and the date written in Arabic characters.
The main border reveals "S" forms arranged from typical Caucasian latch hooks. This is surrounded by minor guard stripes of conventionalized rosettes in supporting colors.

(Illustrated, Page 41.)

162 SHIRAZ SADDLE BAGS: Perfect condition.
Fine example in small hexagons in delightfully rich and soft colors on a rose ground; two borders, one of double crosses in colors on ivory ground. 3 ft. x 1.17.

Has original lining in dull stripes relieved by narrow stripes in blue and salmon.

163 SHIRAZ CUSHION AND MATCHING MAT:
A pair of mats (used for seating) in the soft Persian ruby, with individual corner designs of formal birds, hanging lamps, etc., the **centers roughly diamond shaped with individual block patterns off centre.** Three borders. Each 2 ft., 2 in. x 1 ft., 11 in. Perfect condition. (2 pcs.)

Two mats, one having been made into a large cushion.

164 **ORIENTAL RUG:**
Shirvan Rug. 4 ft., 5 in. x 3 ft., 8 in. 19th Century.
The light brown field is occupied by three figured octagons. Small devices, animal and floral figures are strewn about at random. A quantity of red color is present at one end but remaining colors are pastel shades of tans, greens, gold, brown, blue and ivory. Main border of mechanical devices in supporting colors. Guard bands of ribbon design. An extra band immediately surrounding field offers "S" forms on a white ground.

To J. C. MORGENTHAU & CO., Inc.
1 WEST 47th STREET, NEW YORK

437th SALE

Please purchase for me at your Auction Sale to be held on
Friday Afternoon, November 14, 1941,

the lots below, the price annexed being my limit on each lot. I have read the terms of your sale and agree to same.

NAME .....

ADDRESS .....

.....

SHIPPING DIRECTIONS .....

r	FIRST WORD	BID	LOT	FIRST WORD	BID

MAKE YOUR BIDS ON THIS SHEET FOR ONE SALE ONLY

TERMS CASH

TELEPHONE: BRyant 9—6956

LOT	FIRST WORD	BID	LOT	FIRST WORD	BID

References or cash deposit required with orders from strangers

M. M. A.
LIBRARY
RECEIVED
NOV 28 1941

AUCTIONEERS

and

COMMISSION AGENTS

J. C. MORGENTHAU & CO., Inc.

STAMPS . . COINS . . BOOKS . . PAINTINGS . . PRINTS . . ETCHINGS . . ART OBJECTS . . GUNS . . JAPANESE AND CHINESE PRINTS . . BOOK PLATES . . AUTOGRAPHS . .

J. C. Morgenthau & Co., Inc., buys or sells, by auction or commission, philatelic, art or literary property for collectors. Its connections and clientele are international, assuring consignors of ready markets or wide selections. If you have a collection to dispose of, or one to which you want to add, call on Morgenthau for advice. You will receive a fair estimate and suggestions based on many years' experience in handling collectors' property.

J. C. MORGENTHAU & Co., Inc.

(A Subsidiary of The Scott Stamp & Coin Co.)

1 West 47th Street (3rd Floor) New York, N. Y.

THE METROPOLITAN
MUSEUM OF ART

Thomas J. Watson Library